with the story of the faith; and of its martyrs your senate-houses teem with the history of the land and its legislators; your theatres be rife with the memoirs of the drama and the mighty poets; and everywhere rejecting all that is of a debasing or contaminating tendency,—let this material teaching be as highly as it can to purify and to improve. Why may not the ecclesiastical edifice display on its walls the raising of Lazarus—the martyrdom of St. Stephen—the conversion of St. Paul? Why should not a nation's council-chamber represent, as both ours, the inviolable dignity of its judges—its Gascoignes—or the tender commiseration of its Sydneys? Why may not the theatre show forth some such illustrious scenes of forgiveness and the like as we may find in Shakespeare? If this were done in the highest manner, men would be continually familiarised with all that is great and pure, and would even find virtue gazing from the walls whither they may have thronged to avoid her. And *constancy of idea*; *i. e.* the not contradicting nor counteracting one part of your work by another, is of immense importance. You may do this in architecture as well as in any other art. Towering columns may be reared to produce the effect of grandeur: you may crown them with a shelf and a pepper-pot, and it is gone. Clustered columns, pointed arches, may be raised to produce beauty: you may cover them with a flat white ceiling, and it is gone. But, moreover, let there be a *leading idea*: if, for example, it be for grandeur, consider what causes will produce that best, and exclusively employ them, for other ideas will follow in the train of the monarch, and complete the effect; but the advantage of *unity* is, that we avoid overburdening our own minds, and perplexing those of others. Proportion will be found an essential in the development of all good ideas. Wren could hardly have crowned St. Paul's with a less dome than it has, nor could Milton have made the spear of Satan less than a Norwegian pine, with the same effect. And so, in minor effects of unity, a building should not be ornamented contrary to its purpose; but the ornament should lend the nameless harmonizing graces to an edifice, just as it gives the fine developing touches to a poem. There must be a connection between the whole subject and that of its adornment, or there will result a counteraction or ineffectiveness of idea. Say that we are to raise a tomb for a dead Christian. What is the subject? Death. Perhaps we shall express it by the dark hue of the marble, the deep shade of the mouldings, the recumbent figure, the situation, and the retired nook. Now, let us consider the ornament. The subject of the tomb, we said, was death; but death is not all we desire to express for the dead Christian: there remains something for us to tell in the ornament. What, then, shall be the connected subject? Let us say the hope in which that still one died—and we will suggest it, no, not by a pagan urn, but by the simple or decorated cross. We have thence the desired expression given to our work. People pass, and are at once distinctly reminded, as though some one were speaking, of the common sorrow and universal hope. In this we may observe art wholly appropriate, at once gloomy and triumphant,—sad, yet even prophetically beautiful.

Very important is it in the application of art in architecture to regard *situation*,—to adapt your work to the place for which it is intended,—even to choose, as far as you can, a picturesque place. I would even consider the absence or presence of foliage, in determining the colour tone of my building, as to what would best contrast or blend with the surrounding green; whether, for example, the slate roof would not better harmonise in its quiet tone with those old oaks behind on the slope there, than would a fiery array of red tiles,—or whether the rich brown would not be preferable to both. I would regard, too, the prevailing wind and the force of it, as there would certainly be some difference in an edifice crowning a bleak hill, for ever buffetted by storm and hurricane, and one seated in a quiet nook of the hills, comparatively unexposed; and, moreover, these two different situations might call for different styles. I might consider, also, the lines of the country. Nor need we run into competition with nature, by raising up a lofty tower under a precipitous hill that dwarfs it, high as it is, into insignificance; but if nature be lowly, and we have only an undulating or level plain, let us lift our tower and spire to the clouds if we can,—rearing a mountain of art that shall tell the distant villages of the sunrise while they are yet in the shade. In all works, another most important thing is the *outline*. This is as the shadow of the artist's mind, and in architecture generally, will afford a correct figure of his genius. In "outline" are certainly to be considered the accustomed sky, the situation, and surrounding objects. It is from a regard to this fact, that many are inclined to prefer the Pointed style in northern countries, and especially in our own, where we are so much subject to mist, and a consequent uncertainty in the outer lines of our edifices. The high-pitched roofs, the lofty pinnacles, the soaring spires look often only the grander and bolder for the surrounding vapour; and the many gilded vanes flashing over the mist in the first tide of the upper sunlight—seeming to wave simultaneously, like fire-flags, in the breeze—beautifully attracting the sight, and, as it were, lighting its way down the dark perspective, produce a fairy and magical effect. I have stood between two distant spires at sunset, with one rising like a pillar of light against the gathering thunder in the east, and the other standing dark and solemn before the departing glory of the western heaven. The contrast was so striking that it can never be forgotten; and it is from observing these grand effects of Gothic outline that one can easily understand why great architects have insisted on the Pointed style. With respect to classical outline, it would seem that by raising the classic structure well above surrounding buildings, and by making use of great boldness and depth of moulding—even somewhat more than usual—it may be made to enforce an effect in spite of the atmosphere. For what might be sufficient in the native clime to secure the due result, may, if merely copied, be here quite inadequate to the purpose; and with all regard for precedent, it must surely be allowable to adapt the exotic to the soil—to consider the difference between the sky mirrored in the Cephisus, and darkened in the Thames. For say—to assume a case—that it were possible, by somewhat exaggerating the proportion abroad sufficiently, to create a proper effect here,—that is, in fact to add what is taken off or lost in appearance by the haziness of our day: why should it not be considered? Are we to be always reproducing the Athenian temples without regard to the total change of climate, or is it really impossible to make any beneficial adaptation? The greatest possible boldness and grandeur in Greek are required to contend with our atmospheric difficulties. Out of this arises the question of detail and expression, connected with those of ornament and light and shade already treated of. Architectural expression must be dependent on outline and detail together; the former suggesting the main general idea, the other, as it were, more particularly describing it. If the one be bold and severe, graceful or florid, so let the other. As in all things, so in detail, the just mean is at once the most right and most difficult to observe; because, on this side, a building, from boldness, becomes uninteresting, and on that, from excessive elaboration, oppressive. It is here that a man's taste will be most tested, and while comparatively he works out his genius in outline, his art will declare itself in the detail. This is the minor execution of his main design, and in it he should never forget the ruling idea he desires to express, and that so clearly, that not so much himself, but that others may appreciate it. Let us have a grand outline, severe detail, bold lights and shades; a graceful outline, rich, yet chaste detail, soft lights and shades; the latter, of course, chiefly resulting from the mouldings, and perhaps depending somewhat on a modification of square or circular form in either case—this for the soft, and that for the severe. And what was said before of ornament again applies. In the application of art, we must consider what we have to express, what ideas to embody, what stone words, so to speak, we have to write. I do not say that we want a minute symbolism, which would be wearisome, but rather a general indication of the purpose of our work, a kind of "allegory of general intention," as Spenser calls it; so that, in expression, the parts may assist the whole, taken as such, and each other individually. For were I building a baptistery, I would rather choose not to ornament it with carving of full-blown roses, but of the buds: and I should not desire the strong light of day, but, in preference, the hue of dawn, so that the general expression should be of the idea of birth,—of entering, beginning, purifying. Now it does seem to me that an alternating series of porticulises and fiends on such a building would be somewhat out of their appropriate place: just as would be the expresses painted in a sea-piece. And is not this expression plainly called for by the thing itself? Were you, for instance, writing a description of Despair, would you depict him in some bright company, with a cheerful smile on his countenance, a gay robe studded with stars, and an altogether contented appearance, wholly contradictory of your idea? or would you not rather choose some solitude, whither, all haggard and wan, his robes rent by passion, he has fled to wail in loneliness—some dark time, some ghostly hour of nature suggestive of suicide, which should add to the idea? Or would you describe Joy dwelling under the "brown horror of the woods?" or depict Birth with the attributes of Death—Death with the attributes of Birth? Or, again; could you even attempt to use a similar description for every idea alike? Now it is—of course in a modified degree—quite possible and practicable to use this kind of expression in architecture—not so as to be burdensome or oppressive, but rather quietly suggestive, as are the crosses on church gables, the faces of angels in the chancel, and the sacred emblems on the altar: and it is evident that an attention to the reigning idea—the spirit of a place—must be equally good and desirable wherever it be exercised.

In the choice of styles, a man had better consult the bent of his own genius: settle on that which is most adapted to it; work himself into the very spirit of his choice; apply his whole knowledge of art to its development; and then not slavishly imitate—not seize somebody's book, and copy out of it—not fall down and worship the very dust of some old temple, and some day surprise the world with a totally unsuitable imitation of this architectural god: let him not do this, but boldly go upon his own experience, the result of his studies, his understanding of the right use of precedent, his knowledge of the age—its means and materials—and what will be the result? He will produce a work that is wanted, a work at once justifiable by the principles of art, and the particular style of art he may have chosen; and yet original, suited to the time,—great, because true; good, because rightly progressive. So that a man do thoroughly master some good style, it is mere waste of time to be fiercely struggling for the prevalence of this or that: that which has reason on its side will doubtless triumph, and beyond advice and example, to dogmatize and declaim,—to spend the hours in strife that should be devoted to improvement of the general art,—is mere architectural bigotry. The more we avoid conventional absurdities the better: the less we become ashamed of our country, our institutions, and ourselves, so far at least as expressing them in our works is concerned, the better: for, from the majority of our material works, it will be impossible for posterity, five hundred years hence, to tell who we were, what we did, and to what, beyond imitation, we aspired, save that we must have lived a long while ago in an unfortunate age, that, so far as art goes, "never told her love."

I have now brought to a close the second part of this paper. In the first, you will re-

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